

61-201

THE AMERICAN ART STUDENT



SEPTEMBER

1916

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Edw. Johnson



THE AMERICAN ART STUDENT



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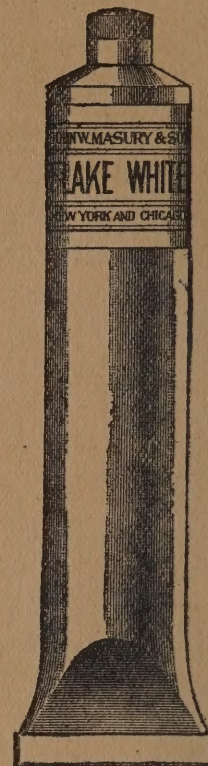
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THE AMERICAN ART STUDENT

The advertisements displayed on this page are of old reliable firms who have catered to students for many years

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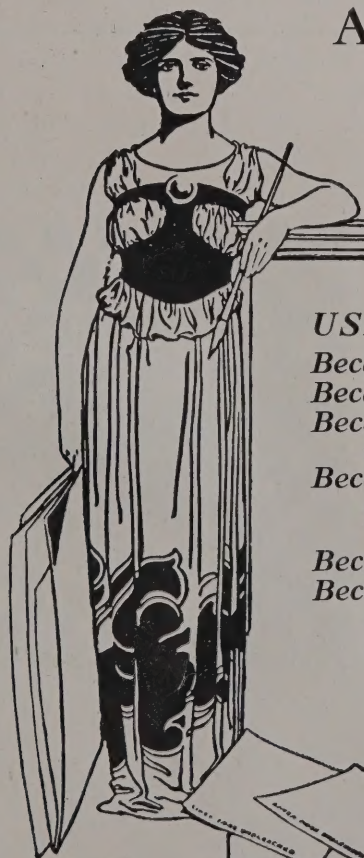
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THE AMERICAN ART STUDENT



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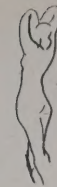
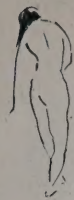
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THE AMERICAN ART STUDENT

Students are asked to write out their thoughts on a particular phase of art and mail to this magazine

ART STUDENT'S ENIGMA

[This article was written by an art student who has had this experience in both the Eastern and Western schools. The fact that most art schools start the student in the antique class has not been mentioned by the author because he considers the antique class affects the student in the same way as does the life class, but with less stimulation.—EDITOR.]

Last year one of the important art schools desperately attacked the problem of "How to relieve the chaos in the art student's mind when entering school." Many ideas were debated upon but all were found fallible. The faculty succeeded only in creating chaos in their own minds and finally abandoned the subject.

However, we should all understand the condition, for from some unheard-of mind may come an idea that will not crumble.

Perhaps the greatest lure to the aspirations of youth is romance. It is even so far into life. The work and life of an artist is considered very romantic; therefore, the ambitions of youth are very susceptible to the dream of art as a profession. But the art profession lures the ambitions of youth with a bitter result; for there is but a small per cent of all who enter the profession of art who can succeed even though they have the perseverance of effort that would carry them far above their associates in another profession. This is because the art senses or art instincts are rare and easily destroyed. It is true that there are more failures in the field of art than in any other field of effort.

Now when a young man decides to make art his profession, he takes himself away to art school. Perhaps he has been told he has talent. Who can tell him that? Perhaps he received high marks on his art work at high school. Perhaps he greatly enjoyed certain illustrations in magazines and upon introspection discovered he had talent as an illustrator. Perhaps he profoundly enjoys works of art and believes he can become a master. No matter what the impulse that drives a man to take up the art profession, one thing is sure, his mind is ever on the finish, where he shall begin or what he shall do first is entirely irrelevant; he knows the art school will take care of that. But does it? Does the art school inform the student what move he should make first? Can it possibly? The school says, "What classes do you wish to enter? You must consider that." And so the student, with his pipe, bubbles and all, becomes a unit of the melting pot.

The student has been advised, however, by the registrar or the clerk at the desk, to enter the life class, life being a very necessary study and useful in any branch of art he may later choose to follow, whereupon the student decides to enter a life class for the mornings and an illustration class for afternoons. This is the common decision.

All classes are limited to half-day sessions, making it compulsory for the student to enter two classes, forcing upon

him a knowledge of different mediums of expressions so that he may choose which he shall follow.

After a few months in art school the dominating mystery and glare of the student's surroundings melt away and his instincts begin to awaken.

In the life class his instincts for rhythm, motion and structural form awake. He is unconscious of the action of his senses, and does not realize that forces are being created in him causing appetites and desires that, when they become strong enough, will demand satisfaction. However, these forces are beginning to have a certain power over his thoughts.

In the illustration class other forces are being created. His instincts for symbolism, imitation and sentimental form awake. These forces are also unconscious and have an influence upon his thoughts.



Everett S. Brown

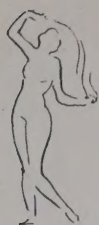
Moonlight

See page 10

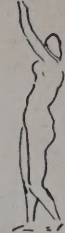
Then comes the lure of high art, balanced by the lure of illustration or sentimental art, and a constant effort to make a decision, made even harder because there is nothing concrete to grasp, causes utter chaos in the student's mind. The result of this condition of mind can be seen in many modern pictures which are expressions of æsthetic instinct dominated by sentimentality.

To consider the cause and effect of the chaos in the student's mind is not difficult, but to consider the cure is very difficult. However, one thing is certain—the student should never decide by his reason what branch of art he should profess.

By an effort to understand what is true, not from a physical but a spiritual standpoint; by an effort to sense the forces of nature and by constantly searching for forms or relations that feel beautiful the student will awaken his æsthetic instincts and create in himself a great impulse, a great force that will demand expression. Then he will not make an effort to choose a branch of art; he will strive courageously to declare what he feels, and in whatever branch of art his effort comes, does not matter. Our art schools should teach art, not the expression of it.



THE AMERICAN ART STUDENT

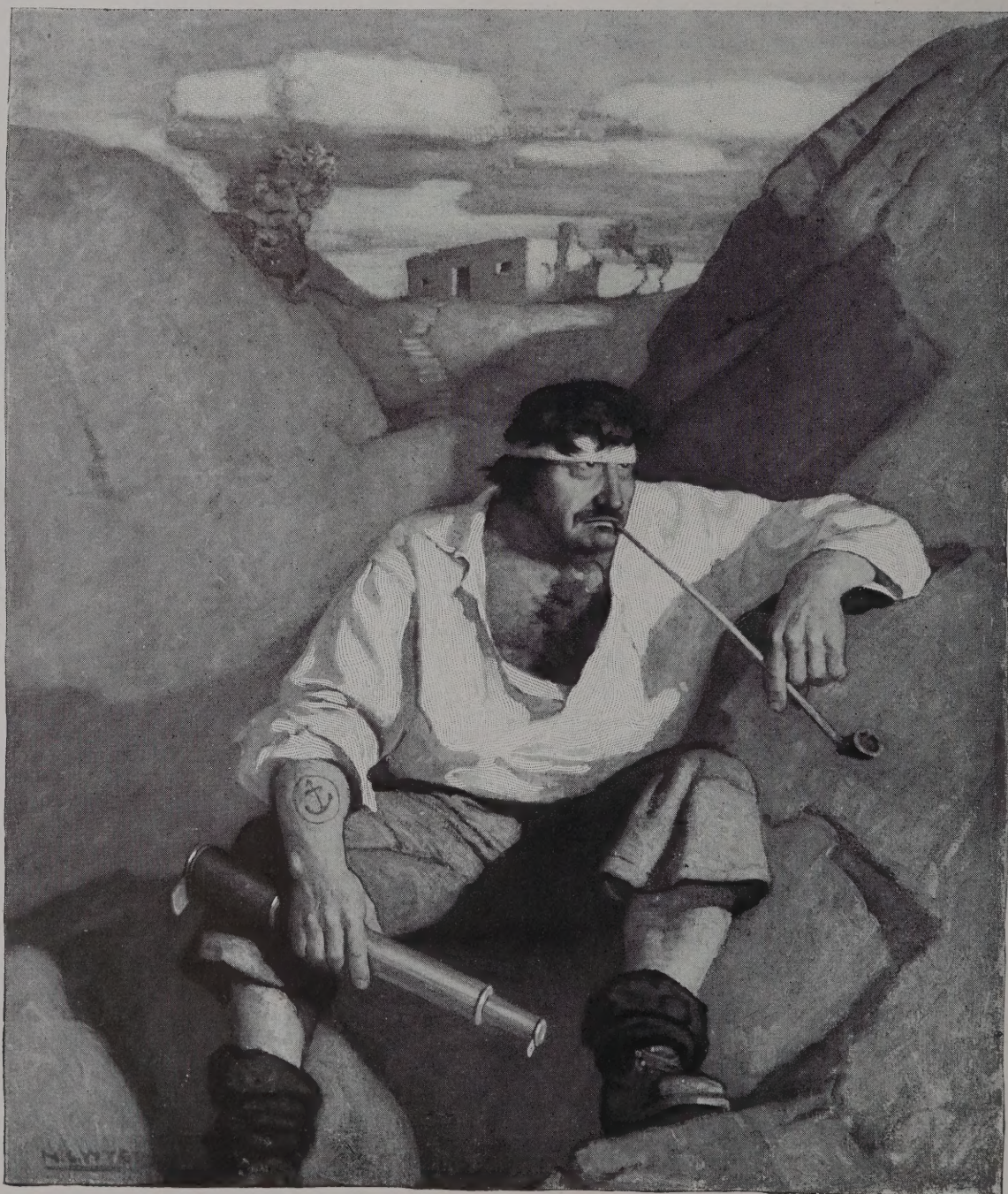


If you express in your work something juries do not see it is eligible for reproduction in this magazine

The art school of the future will not be a place where students are taught the different formulas for expressing emotion, but a place where the spirit of art and the particular forces of nature which belong to pictorial art are taught, regardless of expression. Thus the student, driven by a great force that is moving in him—that he has been taught to sense—will demand from his intelligence a means of expression. There will be no competitions among the students and no prizes will be given to meritorious work. Ambition will no longer be considered a virtue.

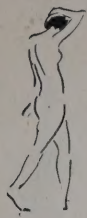
What can be more tragic than chaos in the minds of art students keeping their powers undecided and their energies neutralized? Then the destruction of the student's genius is completed by setting up before him a prize he shall strive to win, and spurring him on by preaching the virtues of ambition. Is it not possible that students of art are too ambitious? Is it not possible that ambition furnishes the student that concrete something his chaotic mind craves?

T. P. G.



Courtesy of Collier's Weekly

"A peculiar turn of the head, a particular direction of an arm and a leg, and then of the whole body all entirely relevant to the character of the figure—that is action."



THE AMERICAN ART STUDENT



The American Art Student has been created for a medium of thought for students of every branch of art



Courtesy of Collier's Weekly

Notice how the figures are silhouetted

FROM AN ART EDITOR

I had heard much of Mr. Casey. Often I have seen a student of art come mournfully into the classroom dragging a carelessly wrapped bundle of drawings, slam them at the nearest plaster-cast, and begin to curse art editors. Thus it happened that, as I say, I had heard much of Mr. F. D. Casey, art editor of *Collier's Weekly*, and my impression of him was nearly unsuitable for publication. Therefore, when I was appointed to interview him for *THE AMERICAN ART STUDENT*, I was considerably worked up.

I had heard students say he was entirely ignorant of all that represented quality in art, but while I sat in the reception room waiting to be introduced it occurred to me that a man must be passably efficient as an art editor to hold his job.

The first question I asked Mr. Casey was why he refused students' work. "Well," said he, "speaking generally, they cannot draw; they cannot combine in a group, and, worst of all, they simply cannot represent action.

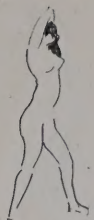
"When I say they cannot draw, I do not mean that they cannot draw a chair, a table, a hat or a suit of clothes; I mean a living form—a human figure. It is only once in five

years that a student brings me a drawing that represents life, and yet they come to me with blind confidence, expecting to be commissioned on the spot to illustrate a story! You must remember that we have no time for experiments with doubtful aspirants.

"Students bring me drawings every day of a pretty girl posing on one side and a man, evidently displeased with something, sitting in a chair, on the other, with a smudge of black or maybe a little table to connect the two, and they expect me to be impressed with the composition. Students may think they work sincerely. They do not—they shirk problems.

"Students fail in grouping. They continue to do the 'he and she' kind of illustration, and when it is necessary to put several figures into a composition they fail entirely. Some of the magazines let a student illustrate a story with these 'he and she' things and then use them over and over—for different stories. This would be impossible if the student had really illustrated the particular story. Here is a Wyeth illustration—look at it; it would be impossible to use that picture to illustrate any other story.

"And while we are looking at this Wyeth illustration, notice the action—vital action, none of that Desperate Des-



THE AMERICAN ART STUDENT



We must tell each other what is in our minds, for then, perhaps, one mind can be made perfect.

mond stuff that the student thinks is real. A peculiar turn of the head, a particular direction of an arm and a leg, and then of the whole body all entirely relevant to the character of the figure—that is action!

"Another thing to notice in this Wyeth picture is how the figures are, if I may say so, silhouetted. I do not mean that they are dark against a light ground; I mean they have a line around them, a very subtle line but still enough to make them reproduce well. The engraver does not have to gouge and plow around over the engraving of this picture to make it print.

"The best advice I could possibly give the student would be to study the work of master illustrators; try to understand what makes their work successful. How many students do you suppose have carefully studied the art of Howard Pyle? Excuse me a moment——"

A student with a bundle of drawings under his arm had been ushered in. They shook hands, and when the student unwrapped the bundle he carefully took up a drawing and set it before Mr. Casey. Then he began to watch Mr. Casey's face for a gleam of hope. Intuitively—for there was not a word spoken—the student put that drawing aside and set another up and again watched Mr. Casey's face. The scene was pathetic. Soon all the drawings were shown and the student was told that his work was not available.

After the student had passed out with his carelessly wrapped bundle I said: "I thought his work fairly good." Mr. Casey seemed not to hear me. "The purpose of your magazine," he said, "should be to bring the work of students before the public; that would really encourage them. If I tell a student his work is not suitable, he answers in his own mind, 'Maybe it is not of the best, but you have accepted work that was certainly worse than mine.' The student cannot understand. Therein lies the real opportunity of your magazine, and that is why I am anxious to help you. I am and always have been anxious to help anyone who shows a spark of genius. A last word to the student: Sense life; the study of art is the training of sensibilities; then with an adequate effort at expression success is sure."

J. M.



William Gropper *Politics*

See page 10

USEFUL GOSSIP

[If any of us have discovered a practical way of using certain tools connected with painting, drawing, etching, architecture or any of the branches of applied art, if we have made any discovery relating to our work, no matter how unimportant it may seem, it should be written out and sent to THE AMERICAN ART STUDENT so that the information may be displayed for the knowledge of other students. Some of us labor desperately with the mechanical side of our work, others seem to have talent for discovering means to overcome the physical difficulties.—EDITOR.]

1. When a tube of oil color has dried up unscrew the cap (if the cap will not unscrew hold a lighted match under it a few seconds) then take a hatpin, or the like, and push it down to the bottom of the tube. Wiggle the pin a little so as to make the hole larger. Remove the pin and pour the hole full of linseed oil. Screw the cap on the tube again and set away for a few days. Some colors require more time than others to become soft.

2. When the hair in a favorite brush has become too short and it must be discarded, try this: Heat the ferrule until the glue has melted, then with your fingers pull the hair out a half inch, more or less depending upon the quality and the make of the brush. Then when the glue has become hard in the ferrule again, the glue may be broken loose from the hair and the life of the brush will be extended for a year or more.

3. When it is impossible to squeeze a bit more paint from a tube, it may be opened and all the color removed by laying it flat upon the palette and running a pocket or strong palette knife along the edge in the same fashion as one would cut paper with a paper knife. It will be surprising how much color may be saved in this way.

4. A canvas bill can be much reduced by using both sides of the canvas. The back of a used canvas may be prepared in the following manner: Buy gelatine glue, if possible; however common powdered glue will do. Put about three sheets of gelatine glue or one-half cup of powdered glue in half pint of boiling water, stir until the glue is dissolved. Add to this enough whiting or powdered chalk to make the mixture about as thick as heavy cream. This mixture can be applied to the canvas with a brush or a rag used like a mop. A rag is preferable, because when the mixture becomes stiff, which will be probably in ten minutes; the rag, which has been lying in water since the mixture was applied, can be rung out and rubbed briskly over the surface of the canvas. This will give the canvas an excellent surface. It will be ready to paint upon within a few hours. This mixture may be applied to cardboard, cigar box covers and many other materials that will be handy for sketches or color notes. This is a practical solution for preparing canvas because it can be done so quickly. A non-absorbent canvas can be prepared by using a coat of glue first, then two or three coats of white lead, mixing in a little color or black to give the desired tone to the canvas.

(Continued on page 13)



THE AMERICAN ART STUDENT

When writing for this magazine the student's mind must be directed toward quality, not popularity

REJUVENATION OF AN OLD MEDIUM

Tempera medium, while not a new idea, is practically new as far as general knowledge of it is concerned. It was used by old masters and is used today extensively by professionals in work for reproduction. Printers and lithographers have found advantages in its brilliancy and directness, but this knowledge has not been imparted, for some reason, to students, and only during the last few years has it been taught in our art schools. Artists and students everywhere crave a larger knowledge of this interesting medium and its possibilities.

The use of tempera for posters, illustrations and other advertising designs is gradually becoming known however but its possibilities for still further use, chiefly portrait and landscape are almost unlimited.

Landscapes have been executed in oils, water colors and pastel, but, until recently, few American artists have chosen tempera as their medium. The very limitations of the medium make it a most desirable landscape technique. Its directness and the fact that one cannot depend on accident of atmosphere for successful result, pins one down to the most essential point in painting design. Emphasis on this point cannot be made too strong, for design is absolutely the basis.

The desire for superfluous and painfully accurate reproductions of nature in the home no longer exists. There is no place, unless it be a museum, for anything an artist may produce that is not decoration. If it is a mural it must be decorative in the extreme. If it is a cover for a book or a magazine, its big purpose is lost unless it fills the requirements of design. The same is true with any branch of fine and applied art.

Landscape should not be represented for itself only, but should serve as an inspiration for any of our applied arts; for instance, advertising, stage decorating, motives for wall paper and cretonnes. The fact that in tempera landscape we work with design foremost in mind makes adaptation from nature that much easier. Often a group of trees across the brow of a hill, a strip of water and accents of sparkling boats, is in itself a most dramatic background for a stage. This same view might be the spot where an advertised auto-

mobile has stopped to be combined with printing and composed for an "auto ad." A conventionalized repeat of the tall thin trees with stenciled foliage might decorate a textile, and the correctly related vertical trunks of these trees with well placed middle-distance have the same element of pattern and require the same underlying principles of design that governs the planning of a costume.

The tempera or opaque color can be produced by using heavy white and mixing with it plain water color, but its brilliancy is not apt to be great, although often very beautiful color is obtained.

Powdered or dry color can be procured at most paint shops and is sold by the pound. Mix with this color enough mucilage so that when tested on paper it will not rub off, then add a few drops of glycerine to prevent the color from crumbling and becoming too dry, add sufficient water to thin.

In putting on a wash of this color, use a little water and white with sufficient pigment to give the desired hue. Do not allow the color to become too thin for the work is apt to dry in streaks and show water lines. The color should be about the consistency of heavy cream and used with a full brush, pulling it across and down, not

allowing it to drag in a way that will leave brush strokes. Often, however, it is desirable to have a wash dry in an uneven pattern. This may be done by using a bristle brush and pulling it, filled with color, over the surface in a design. The surface will generally dry showing the water marks in pleasing shapes. This applies to posters or a large area in any work. Another interesting background might be obtained by experimenting with the technique of applying the color. After the first wash has been applied, take another tone and paint into it, using the broad side of the brush, here and there working in two or three different hues. This will give a vibration which, if the colors are cleverly combined, produces a background that can often be effectively used, especially if the object placed against it is very simple and direct.

Tempera is difficult to blend and for this reason should be a helpful medium; for, if the design is good the line will be enhanced, but if the line is bad it is frankly so and can be much easier criticised.

(Continued on page 12)



J. B. Platt

Landscape in tempera

See page 10



THE AMERICAN ART STUDENT



Each student should make an effort to have the contents of this magazine express ideas of greater value

THE AMERICAN ART STUDENT

Vol. I

SEPTEMBER, 1916

No. 1

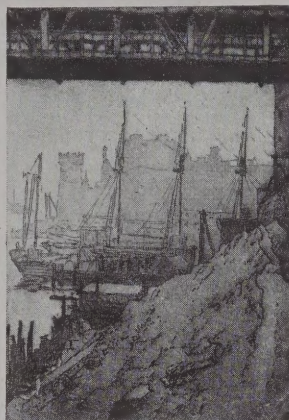
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AMERICAN ART STUDENT PUBLISHING ASS'N

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at 21 Park Row

THOMAS P. GARRETT, *Editor*
BERNARD KRAMER, *Secretary*

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America and dependencies of the
United States.



Henry B. Shope

THE PURPOSE OF THIS MAGAZINE

Any epoch-making event since the world began has been caused by a great want, a great unfulfilled desire in the hearts of the people. This same life principle is displayed in smaller things. The desire for co-operation has been growing and swelling in the hearts of art students for generations. It began with the first "New Movement" in art, when groups of artists departed this way and that in search of the perfect art, leaving the student standing in the center gazing after one group then after another, not knowing which to follow or what to do. The desire for co-operation has grown powerful and is no longer unconscious. The students of New York have produced this publication, inviting the art students of America to co-operate. We know that useful and substantial encouragement for students will be effected by co-operation, but we feel that a power of far greater importance will be created by this movement.

First Move Toward Co-operation

The first move toward bringing about co-operation among the art students of New York City was made in January of the present year, when circulars were bulletined in the various schools inviting The Art Students' League, New York School of Fine and Applied Art, Pratt Institute, New York School of Applied Design for Women, Cooper Union, National Academy of Design, Teachers' College, Independent School of Art, and Beaux-Arts School to send representatives to a meeting where plans for co-operation would be considered. The men behind this move were students who had observed the sentiment in the various schools and had sensed the "get together" feeling among students.

In accordance with this circular, the first meeting of student representatives appointed by the schools was held at the National Academy building, February 4, 1916. The movement had begun.

The Co-operative Plan

The plan for co-operation submitted at the meeting of student representatives, which had been evolved after a great deal of thought, study, and consultations with art educators, included the following features:

1. Regular exhibitions of the work of students of painting, sculpture, architecture, and etching, to help them sell the products of their art.
2. A clearing house for the work of students of commercial art.
3. A regular monthly magazine to instruct, inform, and inspire students of art, reproduce their work, establish a medium for their thought, and aid the other features of the plan.
4. Co-operative social events, lectures, etc., designed to bring students of different schools in closer personal touch with each other.
5. An art students' fund created from the receipts of the magazine, etc., and applied in such manner as the student representatives see necessary.
6. A body of student representatives, two from each school, shall meet regularly and manage the exhibitions, clearing house, magazine, social events, lectures, and fund.

What Has Been Accomplished Already

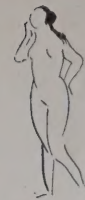
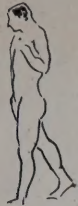
Immediately after the adjournment of the first meeting of representatives, actual work on the project was begun. All through the spring and summer following, various students toiled for the success of the undertaking, giving up valuable portions of their time, gratis. At the present time there are two or three features of the project sufficiently matured to mention.

The magazine has been launched. Each individual student of art in America is invited to use his right to control the construction of this magazine. It is of great importance that every art student in America make an effort to have printed in the pages of this magazine what he believes will be of value to the co-operative plan and to himself. Those in charge of this first issue ask you to express to them your like or dislike of their efforts.

The exhibitions of the work of students, which is spoken of elsewhere in this magazine, is now being arranged with the heads of the Wanamaker store. Thanks to Mr. Rodman Wanamaker, who is deeply interested in art and is eager to help students, these exhibitions will be made possible.

Other features will be taken care of in due time, and the details will be announced in this magazine. The first meeting of representatives for the new term will be held as soon as the schools are once more in full session.

It must be understood that this co-operation is for useful and not sentimental purposes. Furthermore, undue personal influence is a menace and must be avoided. No school, no group, no individual, whether student or educator, must be permitted to predominate in any feature of the undertaking.



THE AMERICAN ART STUDENT

Questions relative to any branch of art will be answered by letter from The American Art Student

ABOUT POSTERS

The French were the first to consider poster making an art. This was about fifty years ago.

Edward Penfield was the first American poster artist. The first real posters to appear in America were drawn by him in 1892 and were used as covers for *Scribner's Magazine*.

About this time Alphonse Mucha became famous by constructing a poster for Sarah Bernhardt in her rôle of "Gismonda." At that time and for many years Mucha was considered the greatest draughtsman in the field of poster art. His work was far more mechanical than was the work of Penfield. In a drawing of a lady, a lamp, and a table, by Penfield, we felt a cat at the lady's feet, a little brother in the corner playing—in fact, the contents and atmosphere of the whole room was felt in this drawing—and the lady, the lamp, and the table, seemed as remote or as much in our subconscious vision as did the things we could not see that were not displayed in the drawing; while with Mucha the beauty of design was more important and we feel that he has drawn out everything he wishes to express.

But what seems strange about it all is that Penfield introduced poster art to this country, caused the great poster "fad," and continued to be considered the great Poster Art Master of this country until recently, while Mucha's influence dominated the minds of our poster artists and caused our posters to be more mechanical in design than those of any other country.

It is really impossible to explain the fundamental principle of poster art, for every law may be broken and still a poster of great quality be produced. However, there are a few rules that, if properly conceived and then hidden away in the subconscious mind, will accelerate the student's talent.

Understand thoroughly the power of subordination—that is, the subordination of one form, color or value, to another that is of greater importance to the expression of the particular idea to be displayed in the poster.

Avoid three distances and the use of perspective.

Avoid the use of too many letters, especially small ones.

A very important thing is precision of thought.

Know that a superfluity in a poster may lead the mind away from the exact idea to be expressed.

Certain forms in a poster are always exaggerated, but the exaggerations are always in the direction—are always relevant to the particular idea displayed by the poster.

Study carefully one tone value in relation to another, for therein lies much expression.

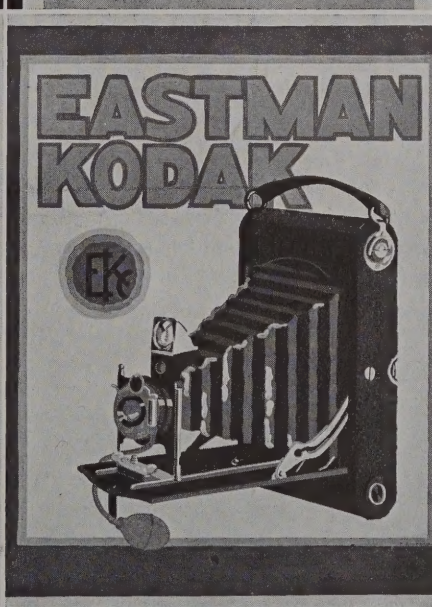
There must be perfect harmony between

the lettering and the figure or illustrating part of the poster. One must be entirely void without the other.

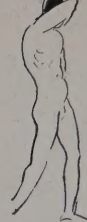
A poster should give the mind a shock, but the shock must be pleasant, dignified and directly concerned with the idea.

In studying the works of great poster artists (and this is

(Continued on page 10)



Posters done by students of The New York School of Fine and Applied Art



THE AMERICAN ART STUDENT

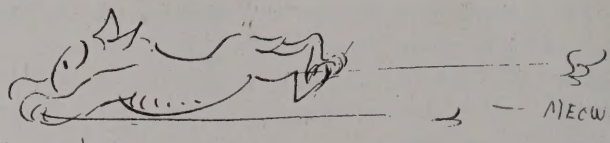
If you have a sincere criticism to offer on any work reproduced in this magazine, see student's address

MUSICAL TERMS MADE GRAPHIC

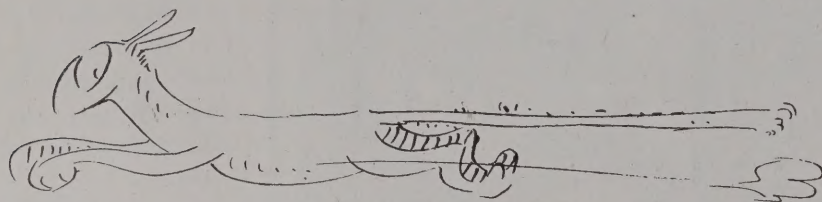
By Everett S. Brown



FURIOSO PRESTISSIMO.



MOTO PERPETUUM.



CON BRIO



LARGO.

Here is good material, Mr. Popular Magazine Editor

STUDENTS' WORK

Mr. Edwin Johnson

The sketch used on the cover of this issue was done in the life class by Mr. Edwin Johnson. Mr. Johnson lives at 311 West 13th Street. He has been doing commercial art this summer, and there is tacked on the wall of his studio at 28th Street and Fourth Avenue many prints of his successful advertising designs.

Mr. H. B. Shope

Two of Mr. Shope's etchings are reproduced in this issue, for both display that certain quality which many students are striving to put into their work. Mr. Shope lives at 40 West 59th Street, New York.

Mr. Vaclav Vytlačil

Mr. Vytlačil's home is in Chicago, but he has been painting during the past summer at Edgartown, Mass. Mr. Vytlačil is now an exhibitor. A portrait painted by him is reproduced in this issue.

Mr. William Gropper

Mr. William Gropper was the winner of the *Collier's Weekly* 100-dollar manuscript prize in May, 1916. His address is 1407 Fifth Avenue, New York City.

Mr. J. B. Platt

Mr. J. B. Platt's address is 40 South Washington Square. He has made considerable use of tempera as a medium and is very enthusiastic about its possibilities. During the past summer Mr. Platt has conducted a large class in the use of this medium at Port Jefferson, L. I. This tempera class was practically an experiment and proved highly successful.

Mr. Everett S. Brown

Mr. Brown lives at 596 Riverside Drive, New York City. He draws humorous bugs, trees, and all kinds of animals, including a special kind of people, on the backs of sketch boxes, in books, on chairs, tables, walls and ceilings—in fact, Brown's humorous drawings are as numerous in art schools as hats are on the streets. But Mr. Brown is not a humor artist, he is a great painter—a real genius. It is only between poses or while relaxing, or when discouraged with his painting that he draws these funny animals. He calls them his profanity. The charcoal sketch by him on page 3 suggests his paintings. Reproductions of his paintings will be used in future issues of *THE AMERICAN ART STUDENT*.

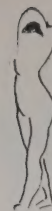
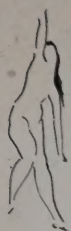
ABOUT POSTERS

(Continued from page 9)

a very necessary study for students), do not try to understand why they did a certain thing so as to be able to imitate them, but try to sense what happened in their minds while they were working. Thus the principles of their expression can be understood.

Because a design is unique does not mean it has merit, often it is useless because it is unique. Freak lettering may be unique, but for this very reason it is useless, for its power to be quickly seen and understood depends upon how common its form is to our senses. The poster artist, instead of directing his mind toward the discovery of original letters or unique forms, studies profoundly the different styles of letters our eyes are in the habit of seeing in the different periodicals, books, etc., every day, and makes an effort to construct a form of letters that will be the very epitome of all these various styles. In other words, he tries to make the forms he uses conceivable to people with the least possible resistance of their senses.

ERNEST HOFFMAN.



THE AMERICAN ART STUDENT

If you are about to enter art school, let us give you information that you cannot get elsewhere

SCHOOL NEWS

Opening of the Schools

Art Students' League, October 2. Registration also on September 30. 215 West 57th Street.

*Cooper Union, September 18. Cooper Square and Fourth Avenue.

New York School of Fine and Applied Arts, September 14. Broadway and 80th Street.

Pratt Institute, September 20. Brooklyn, New York.

*National Academy of Design, September 25. Amsterdam Avenue and 109th Street.

School of Applied Design for Women, October 2. 160 Lexington Avenue.

Teachers' College, September 20. 525 West 120th Street.

*Beaux-Arts School, September 18. 126 East 75th Street.
Independent School, October 2, 1947 Broadway.

* * *

Exhibition for Students

Students of painting, sculpture, architecture, and etching, who have work they wish to offer for sale, will be very much pleased to hear that an exhibition is being arranged for them with the heads of the Wanamaker store to help them dispose of their work.

There are numerous art lovers who wish to have objects of art in their homes, but who are unable to pay the large sums asked by professional artists and dealers. Students are continually producing work such as these people desire. It will be a great stimulation to students to know that their work has a money value, and in many cases it will mean great financial help.

Sufficient gallery space will be allowed, and the exhibition will be given space in the Wanamaker advertisements. Mr. Rodman Wanamaker, who is making this exhibition possible, is eager to help the students of New York make this affair perfectly successful.

* * *

Male Famine in Normal Schools

If the male portion of the art students would become interested in teaching art, the heads of the normal schools would heave a sigh of relief. Many schools have tried in vain to secure male teachers, have even offered better salaries, and the normal art schools have unsuccessfully tried to lure men into the teacher's profession.

* * *

Philadelphia Exhibit

If a student has work he or she wishes to enter for prize competition in an exhibit at Philadelphia, this magazine can furnish information.

*Free schools.

An Important Innovation

For some time past the sentiment has been gaining force at the art schools against the policy of awarding prizes and scholarships to students. This year the Art Students' League announces that it will abolish money prizes and competitive scholarships, a reform which will surely be followed in time by other schools. The reasons which the League has for taking this important step are explained in the following statement:

"The decision to make this change has been arrived at after serious consideration and because of the sincere conviction that such competition awards are a menace to self-development among students, and not the stimulus that they aim to be. By setting before the student a certain fixed standard as 'Prize Work' the student will consciously or unconsciously be affected by it to the detriment of his own personal development, and will become an imitator of the standards of past years rather than the creator of original and vital personal expression."

This does not mean, however, that the League will not give financial help to those students of exceptional ability who need it. Such will be done in a certain number of cases without giving public notice to the matter.

* * *

A Social Opportunity

An original, efficient and profoundly sincere school of dramatic dancing and "expressive" arts has been founded on Staten Island at Arrochar. There are several powerful personalities connected with the school. Its style is foreign and it has an extensive capacity for resident students. Every Friday night there is a social dance at the school and students of art are especially welcome. These Friday night dances should entice art students of New York City, for it gives them an opportunity to meet temperament in a real artistic atmosphere. For particulars regarding the character or classes of the school, correspond with The Harriett Beasley School of Expressive Arts, Arrochar, Staten Island, New York.



Work done by students in the modeling class of the Art Students' League



THE AMERICAN ART STUDENT

This magazine is for the use of all art students in America—not for students in New York City only

(Continued from page 7)

When a change in value or hue is wanted it is much more desirable to make the change by placing closely related tones next each other in well planned designs than to try to flood the color together.

If for an reason one wishes to remove the color from the design, this can be done by washing carefully with a soft sponge. If only a portion of the color is to be removed dampen that portion with a wash of clear water and then remove with a knife.

If the color is applied too thick it becomes shiny and is

apt to crack and peel off. This can be avoided by removing one wash before another is applied.

A heavy board, such as is used by picture framers, is excellent to work on, as it has sufficient tooth to grasp and hold the paint. Also there are a number of heavy mounting and illustration boards that are good. However, if the surface of the paper is smooth as is sometimes desirable for small or fine work, the color should be used thinner.

The tempera medium is yet to be explored by every new exponent, for it responds so readily to any individual technique. It is used extensively now by commercial artists and will undoubtedly be used more and more by landscape painters; for by its directness it forces the artist to pay strict attention to the design in nature, from the great rugged bigness of trees to the tinkling, bobbing modernist flowers. One can procure with it such sunny highlights and such atmospheric shadows and grays, that after all it seems tempera has no disadvantages.

J. B. PLATT.



Portrait by Vaclav Vytlačil

See page 10

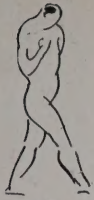


Mr. Shope

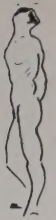
See page 10

Acknowledgment

THE AMERICAN ART STUDENT is grateful to the Art Students' League and to the New York School of Fine and Applied Art for the use of several cuts of work done in their school, and to *Collier's Weekly* for the use of two illustrations by N. C. Wyeth used in this issue.



THE AMERICAN ART STUDENT



The purpose of this magazine and the co-operative plan is given on page 8; write for full information

USEFUL GOSSIP

(Continued from page 6)

But this is not practical for students, because first the glue must dry before the coat of lead can be applied, and each coat of lead must dry before the other can be applied, and then the whole must be perfectly dry before it can be used to paint upon, which takes several months.

5. If you will buy a jug of varnish remover at the material counter you will have in your possession a fluid that will perform miracles. No matter how much dry paint has accumulated on your palette, if you will paint it all over with this varnish remover and set it aside for fifteen minutes, the dry paint will then be soft and can be scraped off in long strips with a palette knife. If heat is used to soften the dry paint on an old palette it will warp. If you try to scrape down the old paint you will ruin the surface of the palette. When your paint box or sketch outfit has become smeared with paint apply varnish remover over the whole surface and in a few minutes wipe off clean. Of course the varnish on the outside of the box will be destroyed, but a coat of shellac can be applied and will dry in ten minutes. Brushes you have neglected to clean and that have become hard need not be thrown away. Let them soak twenty minutes in varnish remover, after which they may be easily cleaned.

6. A paint coat may be cleaned by soaking it a few days in kerosene, wringing out and washing with soap and water.

7. An old safety-razor blade is an excellent thing for removing knots or humps from the surface of a canvas.

To clear the minds of a great many students as to what Tempera Colors really are we have been able to obtain the following information from Mr. Herbert E. Martini, the maker of Martini Tempera Colors.

8. The term "Tempera" is applied to Colors in the same sense that one uses "Oil," "Water" or "Pastel" as descriptive of either the painting or binding medium. Tempera Colors are not size colors nor are they to be confused with the gouache technique. The ordinary size and fresco colors have a very simple binding medium and an entirely different process of drying. It is to be noted that especially the drying is important as it accounts for a great many of the variations in technique as well as physical appearance of the pigment surface. True Tempera binding medium is an emulsion meaning a mixture of oil and water through the presence of an emulsifying agent. It is characteristic of emulsions to dry matte because of the different refractions of the component substances. Hence, it is this which characterizes the medium. Comparatively, size colors dry out lighter with a chalky surface, and are quite brittle. The Tempera binding medium lends depth to the pigments because of its oily nature. It has greater adhesion to the ground and cohesion between the color particles with quite a high elasticity. It is because of these qualities which give it permanence that it is a medium suitable for the Fine Arts.

The New York School of Fine and Applied Art

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Architecture, interior decoration, painting costume design, poster advertising, illustration, etc.

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EVERY LOVER OF THE BEAUTIFUL
IS HAPPIER FOR SURROUNDINGS
IN HARMONY WITH HIS SOUL

Let your smocks express your ideals
The artistic need not be costly
Let me help you in a practical way

BUSINESS DIRECTORY

The American Art Student will conduct a business directory for the advantage of people who have studios to rent or to share with others, boarding houses, picture framers, students who have materials to exchange or sell, etc. Rates will be sent on request.



THE AMERICAN ART STUDENT

The students of America can do what the art societies have been trying to do in vain—"get together"

The War Has
Not Affected the Import of

**Rembrandt
Colors**

Made in Holland

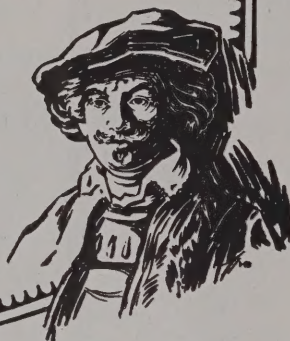
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TALENS & SON, Irvington, N. J.

Laboratories: Apeldoorn, Holland

*Pacific Coast Agents:
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Notice to Advertisers

YOU can employ the inspiration of hundreds of art students if you will submit your advertisement for competition of students, offering to buy the best design, if satisfactory, for a certain sum of money. Even a small sum will be a great stimulation. The successful design becomes the property of the purchaser, to be used as he desires.

The American Art Student will be glad to arrange the submitting of your advertisement or any other work you wish to have done.

The EVERLASTING LOOSE LEAF SKETCH BOOK

Sold at all good Art Stores, or by mail direct, postpaid.

Indestructible covers. Built to secure firm support and rigidity while sketching. Size of leaf, 9 1/2 x 6 1/4. Sheets easily removable yet securely held. Complete with assortment of highest grade Canson & Montgolfier drawing papers, \$1.50.

H. REEVE ANGEL & CO., Inc., 120 Liberty Street, New York

Price \$1.50

ILLUSTRATION VIA SKETCHES

To the student a sketch book is a necessity and to the illustrator it is as essential as any of his tools. It often gives him all he wants, and is more valuable in suggestion than any photograph, no matter how good. In fact, the better the photograph the worse it is for the artist, who is tempted to rely on it to a dangerous extent, destroying his interest and inspiration. There is something vital about a good sketch, even the slightest characterization refreshes the memory to a surprising degree. The reason is obvious—the sketch gives the feeling where the photograph gives only the fact. The artist's sketch is part of himself, the photograph belongs to all alike.

Besides, one often finds just what is needed to fill a specific need when looking over old sketch books. Then, the making of these quick notes is the finest training possible for hand and eye and memory. The cultivation of memory is of great importance. Sometimes the best illustrations are made

entirely from memory aided by this sort of shorthand, having so much more spirit and "go" in them than is apt to be left in a carefully made drawing from a model. The fact is, unless you train yourself to use memory and imagination more than you do the model, your drawing will show it every time, and not your spirit but your model will dominate. Very few models have the dramatic sense to take the pose the artist wants, and nothing hampers the easy progress of the work more than fighting against such odds.

(Continued on page 16)

A VERY UNUSUAL EXPERIENCE OF AN ART STUDENT WILL APPEAR SOON IN THIS MAGAZINE

THE AMERICAN ART STUDENT will publish information of new processes of reproduction with advice to the student furnished by the best authorities, and other technical information of great value; will reproduce the work of students, contain articles by art editors, publishers and educators, and such other features as are demanded by students.



THE AMERICAN ART STUDENT



Each student of art in America is invited to use his right to control the construction of this magazine

WHAT THE MANUFACTURERS AND SUPPLY STORES HAVE TO OFFER STUDENTS

This department is conducted for the benefit of students and advertisers. It is for the purpose of bringing to the attention of students such new articles as are unique and valuable, and also to suggest ways in which they are likely to save money in purchasing supplies.

A New Sketch Book

The attention of the student is called to a loose leaf sketch book for tempera, water-color, etc., which is now being put on the market for the first time and is sure to become very popular in the schools. In addition to a cut which is contained in an advertisement on page 14, an idea of its advantages can be obtained from the following description:

It has a rigid and practically indestructible cover which is made out of a patent material resembling leather, but very much harder and stronger. These covers provide a firm background on which to work.

There is an ingenious slotting of the leaves which admits of sheets being easily and quickly removed, yet firmly held. The middle slot in each leaf is not exactly centered, so that it is impossible to replace sheets in the book with the wrong surface uppermost.

The drawing papers are of most excellent quality, the products of the famous French Mill of Canson & Montgolfier, and are all genuine hand-made from pure linen rags only. These papers are used by the most prominent artists of the Modern French School.

Drawing Pencils

Since pencils of foreign manufacture have gone up so materially in price, it will greatly interest students to know that at least one American firm has succeeded in producing an article to meet every requirement of the student. Those in charge of this magazine have tested most of the seventeen degrees of the "Eldorado" pencil manufactured by the Joseph Dixon Crucible Company, before inviting their advertisement, and take pleasure in recommending it to students.

Decorative Colors

Using as a title "How Artists Save Money," Freidrichs' have issued a little circular advertising their decorative oil colors. These colors are comparatively inexpensive and are manufactured for students who consume vast quantities of color and whose purses are limited.

"Le Mesurier" Colors

"Le Mesurier" colors are not so familiar to students as are other makes, although they have been used and recommended by National Academicians for over half a century. These colors are very moderate in price and are claimed to be at least equal to the best English tube paints. Present conditions, which are responsible for so many changes in the artists' materials field, are likely to make these colors very popular.

The American Art Student

who seeks to follow in the steps of the Great Masters in Water Color Painting uses only Genuine Hand Made

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DRAWING PAPERS

just as they did in their day.

To get the best results you must use the best material. Have you ever tried "Perfect" Whatman? If not, try it when you next engage upon a serious work. You will find that it will fully repay you for the slight extra cost.

It is the finest Drawing Paper in the world, and it has a reputation of over 150 years behind it.

Ask your usual Dealer for "Perfect" Whatman. It is one of the essentials to your success.

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Artists' Materials



Everything for the Art Student

Complete Assortment of Materials
for

Oil Painting
Water Color Painting
Illustrating and Designing
Tempera Painting, etc., etc.
Anatomical Casts for Drawing

The Palette Art Company

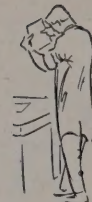
327 Fifth Avenue

Below 33rd Street

Telephone Murray Hill 5527



THE AMERICAN ART STUDENT



The American Art Student is always ready to furnish any information it can, coming within its scope

Artists' Material Drawing Supplies

MATERIALS FOR

Water Color, Oil Color and Pastel Painting
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Finely Prepared Artists' Linen and Cotton Canvases
for Oil Color and Pastel Painting

"TEMPERA" COLORS AND CANVASES
MODELING CLAY AND MATERIALS

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Fine Drawing and Water Color Papers, Tracing
Papers, Blue, Brown and Black Line Papers
Painting and Drawing Books

Works on Art for Artists, Designers
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MANUFACTURERS - IMPORTERS

1125 Chestnut St. PHILADELPHIA

Established 1854

Branches: —St. Louis, Mo.—Baltimore, Md.

Palette Art Shop

If students who wish to purchase anatomy casts buy them in groups, the Palette Art Shop can allow them substantial reductions. This shop carries a complete line of air brushes, in which those who intend to follow up commercial art will find it profitable to invest.

Artists' Smocks

The studio of Barbara Lee, until recently one of the Dorothy Crane corporation, is about to open at 41 West 36th Street. One is impressed on entering Miss Lee's establishment by the cosyness of the place. It is set in mahogany and reminds one of the furnishings of long ago. Nothing suggests shop. At the beginning of the school terms there are in each of the classes a half dozen or more students who wish to purchase paint coats. Miss Lee will allow to these groups the discounts that a retail store would ordinarily receive, and students may save much money in this way.

ILLUSTRATION VIA SKETCHES

(Continued from page 14)

Then there is much romance in sketching, and it is a relief when you have grown weary of your work in the studio to wander out upon the street, or wherever you wish, and make notes in your sketchbook, while enjoying a stroll, that will be of great value to you when you are at work. Sketch everything. Do not pass a thing because you think it is too trivial to sketch—it may be the very thing you will try desperately some day to call from your memory. Unusual things are especially valuable, because the mind does not see unusual things often enough to be able to call up a vision of them. Remember that the things which seem unusual to your mind are the most necessary things to sketch.

A great many illustrators compose their illustrations from sketches and call in a model for the final touches only. Perhaps the most inspirational work is done in this way. Other illustrators work in exactly the reverse fashion. The student will instinctively find which method is best suited to him.

The following method is employed very successfully by many illustrators: Paint in the design directly with wash or opaque body color or both. This is reinforced with crayon or pencil, as in drawing the features or putting in the outline where any precise definition is wanted. In other words, make the drawing first, sketching in lightly the action, constructing the form and placing the details correctly. Then the color is put in frankly, much drawing being done with the brush; washing in and taking out as the modeling dictates. This method of using the brush and point together, with edges loosely indicated, and the figure more or less completed, can be called half sketch and half picture, and it has a snap that is exactly suited to its purpose, which is to attract.

*Pick out the Hartfora Grub Studio
nearest your school and eat there daily*

The Hartford Lunch

2232 Broadway (near New York School of Fine
and Applied Art)

1939 Broadway (near Independent School)

2837 Broadway (near Academy of Design)

984 Eighth Avenue (near Art Students' League)

1544 Broadway 122 West 42d Street

2375 Broadway 471 Sixth Avenue

2656 Broadway 461 Eighth Avenue

3381 Broadway 79 West 23rd Street

3770 Broadway 127 Lenox Avenue

Announcement

For years the expert pencil-lead craftsmen of Joseph Dixon Crucible Company have worked with one aim—to produce an American-made drawing pencil that would set a new standard for the world.

Exhaustive scientific research, years of practical experience and extensive experiments have at last accomplished the desired result. The new Dixon's Eldorado is "the master drawing pencil."

This statement is not based on our opinion alone, but on the unanimous endorsement of leading engineers, architects, artists and draftsmen.

These men tested Dixon's Eldorado in unmarked cedar, compared it with other pencils they have used in all classes of pencil work, and declared it in every way equal to or superior to any drawing pencil on the market.

It is comparatively easy to make a strong lead, or a long-wearing lead, or a smooth lead, or an evenly graded lead, but to combine all these points in a perfect balance is the finished work of America's leading lead-pencil manufacturers.

Use Dixon's Eldorado for all your pencil work. You will find the leads strong, responsive and long-wearing. Pencil bills will be reduced. Work

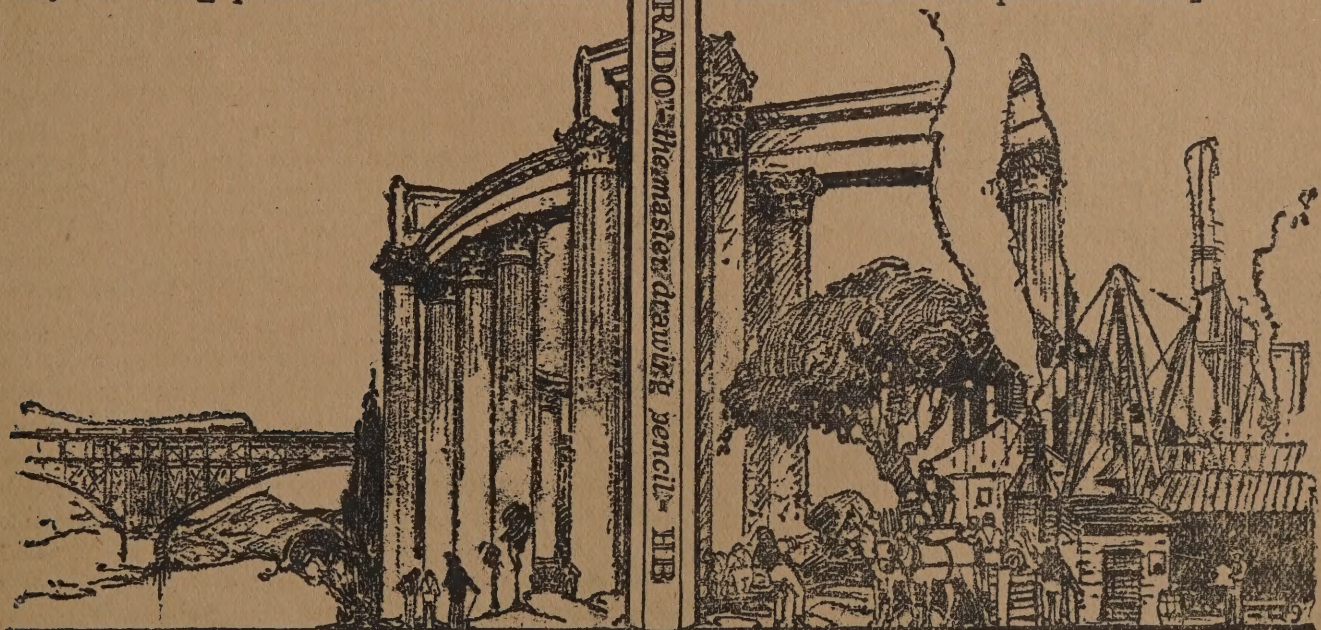
will be cleaner, swifter and more satisfactory. Under no circumstances will Dixon's Eldorado fail to prove itself "the master drawing pencil."

DIXON'S ELDORADO

"the master drawing pencil"

Made in 17 degrees, ranging from the soft, responsive leads in B's to the strong, long-wearing leads in H's.

Full-size samples sent on request on your letter head; please specify degrees chiefly used. Address Department 228-J.



JOSEPH DIXON CRUCIBLE CO. JERSEY CITY N.J.

The greater the increase in our subscription list the greater will be the profits of this magazine. The entire profits of this magazine will be deposited in the Irving National Bank to construct an Art Student's Fund. This fund will be used as found necessary by the representatives of the students of America elected by students.

**The American Art Student Publishing Ass'n,
21 Park Row, New York City.**

Please send THE AMERICAN ART STUDENT to the following address for one year beginning with the October issue, for which I enclose one dollar.

.....

.....

.....

The most useful information for Art Students possible to obtain will be contained in this magazine each month.